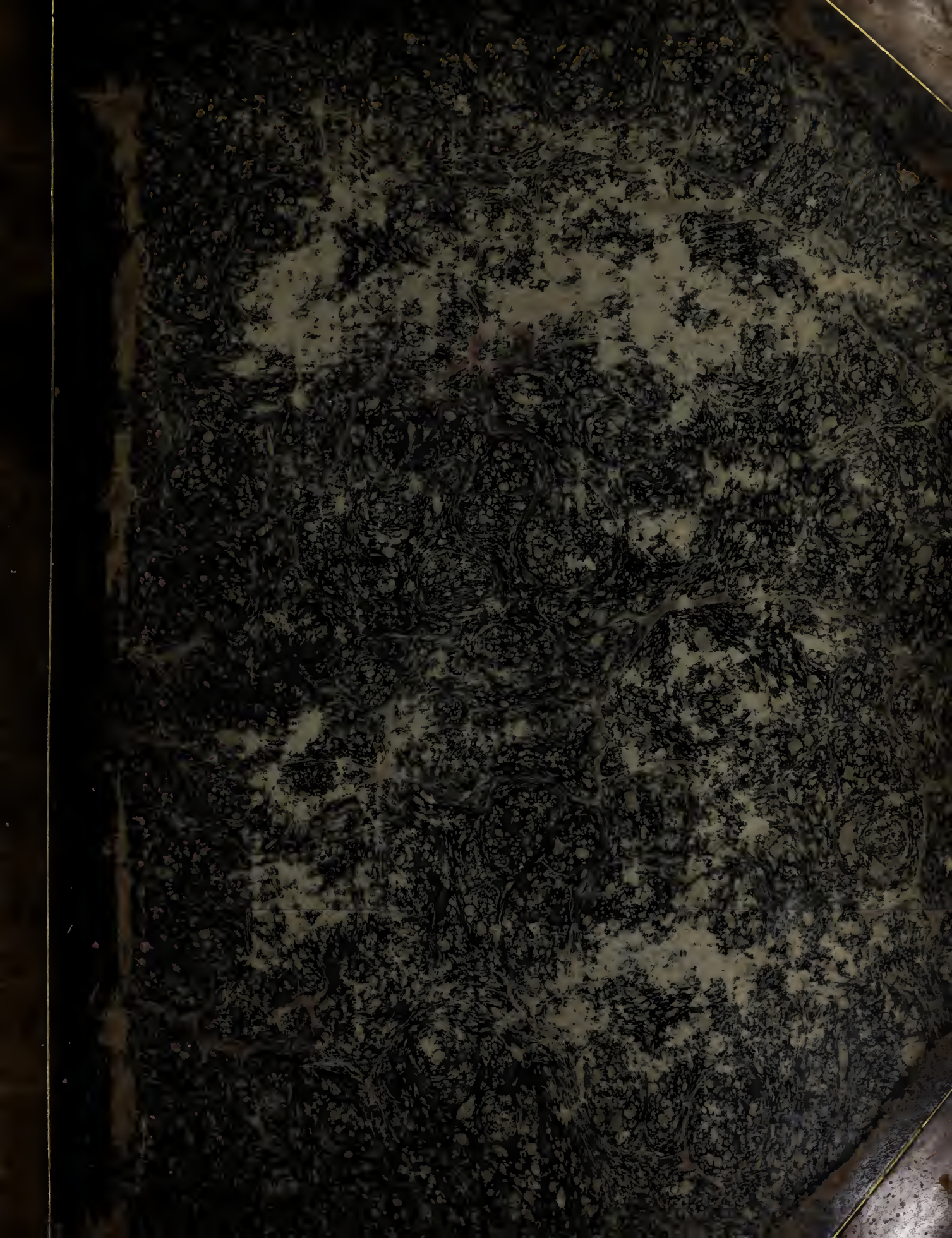

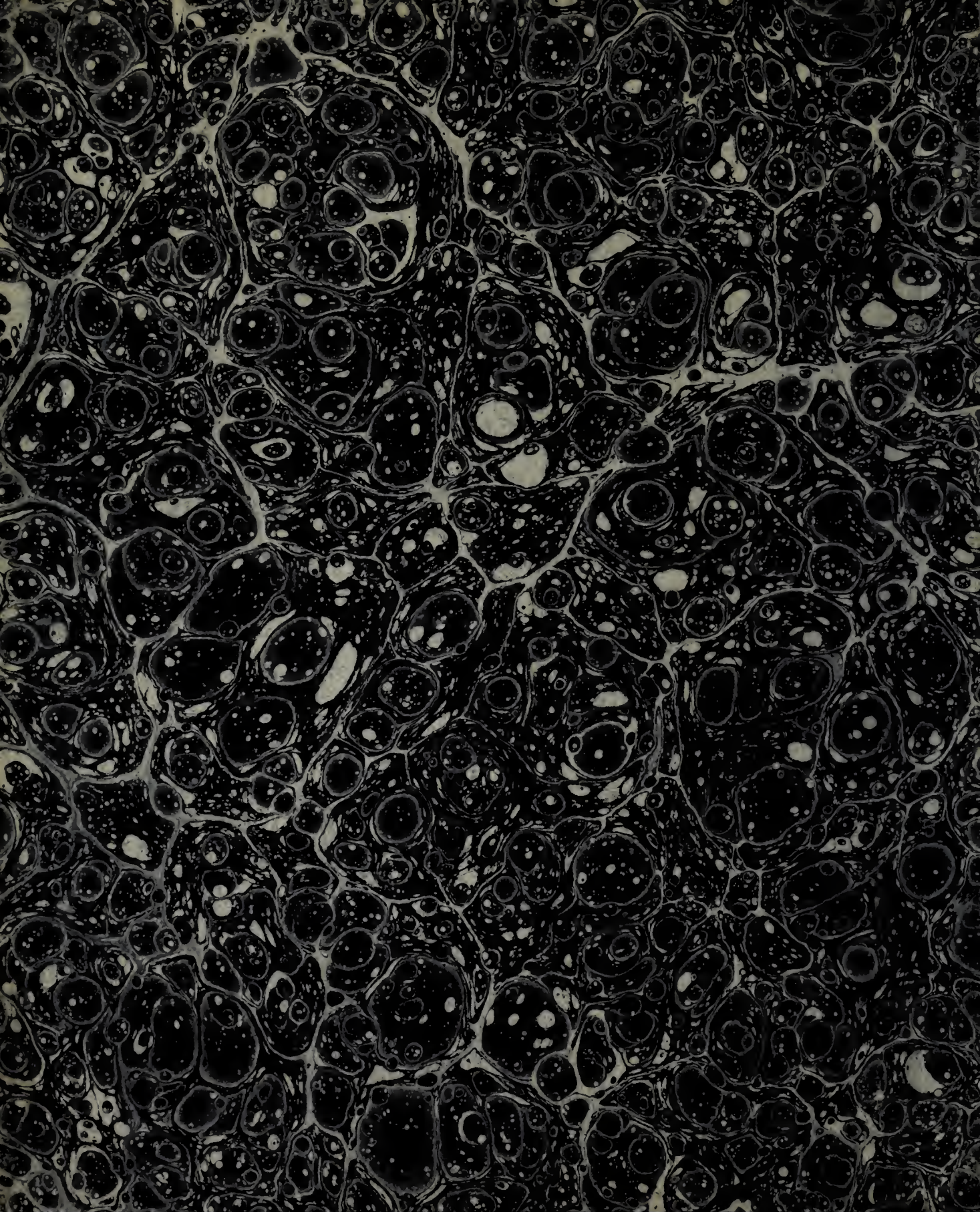

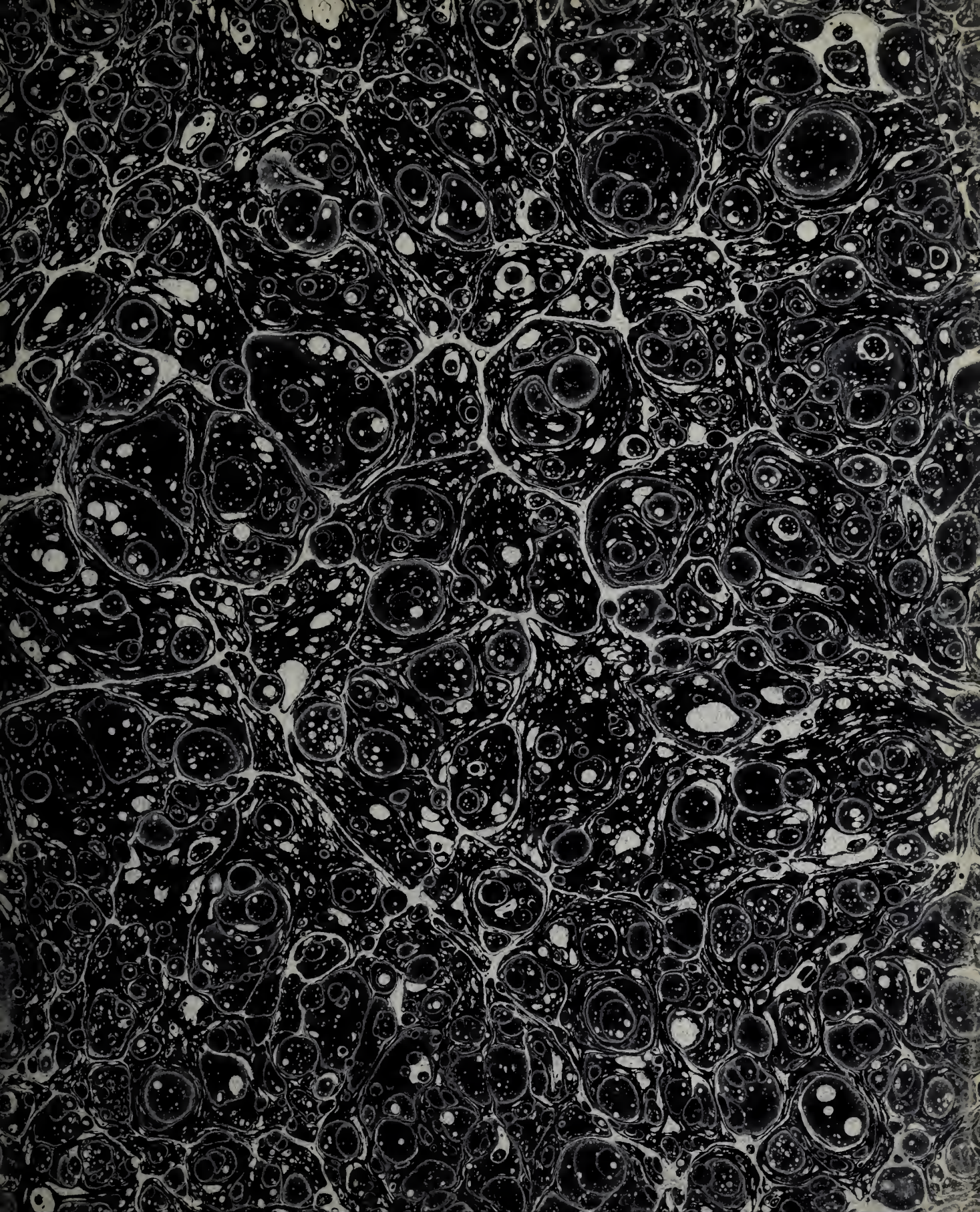

From the collection of
William Sequier Esq.
decd. - 1844. -

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from 1796 to 1802.

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Catalogue

OF

All that Valuable and Magnificent Collection of Italian, French, Flemish, and Dutch

PICTURES,

SELECTED WITH SINGULAR TASTE AND ADMITTED JUDGEMENT,

THE PROPERTY OF

Mr. BRYAN,

And comprising the Original Works and great Performances of the following Masters:

Rubens,	Schiavone,	Guercino,
Vandyke,	Rembrandt,	Metzu,
Titian,	Morillio,	P. de Cortona,
Salvator Rosa,	Adrian Ostade,	Dietricy,
Claude Loraine,	Isaac Ostade,	Ruysdael,
Berghem,	Both,	C. du Jardyn,
Guido,	David Teniers,	Sir J. Reynolds,
Nich. Poussin,	Pordenone,	Cuyp,
W. Vandevelde,	Hobbima,	Tintoretto,
Philip Wouvermans,	Palma,	Denner,
Velasquez,	Adrian Vandevelde,	Wilson,
Paul Potter,	Gerard Douw,	Ferdinand Bol, &c.

WHICH WILL BE SOLD BY AUCTION

By Peter Coxe, Burrell, and Foster,

At Mr. BRYAN's CELEBRATED GALLERY in PALL MALL,

WHERE THEY ARE DISPLAYED,

On *Thursday, May* 17, 1798, and Two following Days,

AT TWELVE O'CLOCK.

To be publickly Viewed Three Days preceding the Sale; when Catalogues may be had of Messrs. Peter Coxe, Burrell, and Foster, 5, Throgmorton Street, Royal Exchange; and at Mr. Bryan's Gallery, Pall Mall; Price Two Shillings and Sixpence, to be returned to Purchasers. And it is respectfully mentioned, that in Order to prevent Inconvenience from an over-crouded Room, no Person can possibly be admitted on the Days of Sale, without being in Possession of One of the Catalogues.

15
1798
May 17
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L.5764
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CONDITIONS OF SALE.

I. THE higheſt Bidder to be the Buyer; but ſhould any Diſpute ariſe between Two or more Bidders, the Lot ſo diſputed ſhall be put up again and re-ſold.

II. No Perſon to advance leſs than 2s. 6d. to Five Pounds, and ſo on in Proportion.

III. The Purchaſers to give in their Names and Places of Abode, if required, and to pay down 20l. per Cent. in Part of Payment of the Purchaſe Money; in Default of which, the Lot or Lots ſo purchaſed, to be immediately put up again, and re-ſold.

IV. The Lots to be abſolutely taken away with all Faults, at the Expence of the Purchaſers, within One Day after the Sale, when the Remainder of the Purchaſe Money is to be diſcharged.

Laſtly. Upon Failure of complying with the above Conditions, the Money depoſited in Part of Payment ſhall be forfeited; all Lots uncleared within the Time ſpecified, ſhall be re-ſold by Public or Private Sale; and the Deficiency (if any) attending ſuch Re-ſale, ſhall be made good by the Defaulters at the preſent Sale.

IT is ſingular, and it may not perhaps be deemed an inapplicable remark, that on the ſame ſpot where the Polygraphic Exhibition attempted to force itſelf into fame, but, which with all its claim to ingenuity proved the meteor only of a moment, to ſurpriſe, and to be forgotten—a conſtellation ſhould have ariſen, in variety and merit, of the firſt order in the arts, over the aſhes of that forſaken eſtabliſhment.

To thoſe, and there are ſuch, who think that a fine copy may be equal to an original performance; a convincing inſtance will preſent itſelf in the Collection of Paintings now ſubmitted to the Public, of decided ſuperiority, in the original portrait of Govartius by Vandyke, over a copy, which was once endeavoured to be placed on the higheſt pinnacle of diſtinction. As every thing is excellent only by compariſon, no ſooner had the original picture appeared, than, tried by the touchſtone of truth, the copy, admirably as it was executed, ſhrunk inſtantly from the ſcrutiny of inveſtigation.

Neither is it becauſe theſe are original paintings, and the productions of ancient maſters, that they are entitled to eſteem—they too were once modern—but it is becauſe theſe original works command our regard from their full claim to long eſtabliſhed merit, ſanctioned by time, in the continued approbation of the diſcerning. Merit is the growth of all ages; and Sir Joſhua Reynolds' incomparable portrait of Mrs. Billington, is an example that applauſe muſt be given wherever and whenever it is deſerved.

The collection of Pictures ſo magnificently diſplayed, in this Celebrated Gallery, are a ſelection, brought together under circumſtances, that times ſuch as theſe, which have recently happened, to the concern and diſtreſs of mankind, could alone have afforded the opportunity. Still the

praiſe

praiſe of collecting them is not leſs eminently due to Mr. Bryan, for his induſtry and enterpriſe, his ſpirit, perſeverance and judgement.

For judgement in ſelecting works of ſuch infinite variety and excellence, and in ſuch admirable ſtate of perfection; for perſeverance and ſpirit in following the purſuit, and carrying it into effect: for enterpriſe in riſking all hazards from his love for the art; and for induſtry, in preparing with unceaſing attention for the gratification and choice of the Public, an aſſemblage, ſuperior to moſt, and equal to any Collection that this Country or perhaps Europe could produce.

To dwell upon particular productions where each has great merit, and many are intitled to an unreſerved praiſe, as the ne plus ultra of the art, would be to confer an almoſt invidious diſtinction. Every picture of eminence irreſiſtibly appeals to the judgement, and ſpeaks for its own fame. Whether in the mild beauties of Claude Loraine: the ſimplicity and truth of Morillio: the elegance of Berghem and Both: the correctneſs of Van de Velde: the nature of Hobbima, Ruyſdael and Cuyp: the grouping and character of Teniers: the faſcinating humour of Oſtade: the finiſhing of Metzu, Terbourg and Gerard Douw: the accuracy of Paul Potter: the grandeur of Titian and Salvator Roſa: the aſtoniſhing effect of the Chiara Obſcuro in Rembrandt: or all that glow and captivating charm of colouring in the Diana and Satyr of Rubens, and in the death of Adonis,—thoſe unrivalled performances of that extraordinary maſter.

Before a diſcerning and liberal Public they are now reſpectfully offered to their moſt attentive conſideration. The day which is to decide upon their fate is faſt approaching. They will change hands, indeed, when they are purchaſed,—but they cannot alter in value: for to have been ſelected from among the number of ſublime and elegant Specimens, about and around the walls of this Gallery; may be ſaid, (without the charge of exaggeration in the writer), to be a warrant of merit and a paſſport of celebrity for continued importance.

PETER COXE.

Throgmorton Street, 5 May, 1798.

A

CATALOGUE,

&c. &c. &c.

First Day's Sale,

THURSDAY, MAY the 17th, 1798.

£	s	d				
3	3	0	Panini	—	—	1 ARCHITECTURAL ruins of a temple
3	0	0	Stork	—	—	2 A freſh breeze, with a variety of ſhipping
3	13	6	Momper	—	—	3 A landſcape, with figures and cattle by Rubens
3	17	6	Van Goyen	—	—	4 A view in Holland, with ruins
3	10	—	Vander Neer	—	—	5 A view, moon-light, a beautiful cabinet picture
7	0	0	Rembrandt	—	—	6 The portrait of a lady, admirably coloured
14	0	0	Backhuyſen	—	—	7 A freſh breeze, very fine
19	0	0	Pynaker	—	—	8 A warm rich landſcape, with figures and cattle
3	15	0	Brekelcamp	—	—	9 An old man reading
7	17	6	Sorg	—	—	10 A Dutch cabaret, with peaſants regaling
15	15	0	D. Van Tol	—	—	11 An old man lighting his pipe—a charming cabinet picture little inferior to his Maſter, G. Dow
£84	11	6				

	Terburg	—	—	12 The interior of an apartment, with a lady pouring out wine to a Cavalier, highly finiſhed
	Dom. Feti	—	—	13 Dives and Lazarus—from the collection of Sir Joſhua Reynolds
	Backhuyſen	—	—	14 A ſtorm—This celebrated painter particularly excelled in theſe ſubjects—This is one of his moſt capital pictures
	Ditto	—	—	15 A briſk gale—its companion—equally fine
	Titian	—	—	16 The infant Chriſt with St. John—a forcible picture of this great maſter, from the collection of M. de Calonne
	Loutherbourg	—	—	17 Jaſon enchanting the Dragon—very fine
	Paul Brill	—	—	18 A landſcape with figures, from M. de Calonne's collection
	Rubens	—	—	19 A full length portrait of a Cannon of the Metropolitan Church of Cologne—a very capital picture
	Ditto	—	—	20 The companion
	Pordenone	—	—	21 The Holy Family, very fine
	Wouvermans	—	—	22 A battle—a fine clear picture.—The ſpirited animation of the action is finely repreſented, and is painted in his ſuperior ſtyle, from the collection of M. de Calonne
	Guido	—	—	23 David with the head of Goliah, very fine
	Mola	—	—	24 An upright landſcape—a grand ſcene, painted in the beſt manner of this great artiſt, and enriched with admirable figures, repreſenting Tobit and the Angel
	Palma	—	—	25 The entombing of Chriſt—equal in colouring to Titian, from the collection of M. de Calonne
	Bega	—	—	26 A Dutch merry-making—of his firſt quality, equal to Oſtade
	Decker	—	—	27 A cottage on the banks of a canal, from the collection of M. de Calonne
	P. da Cortona	—	—	28 Chriſt with the Samaritan Woman. M. de Calonne
	Hackaert	—	—	29 A warm brilliant landſcape—a very beautiful ſcene, enriched with figures by Lingleback

21 .. 8 .. 0	G. de Crayer	—	—	30 Nymphs dancing, finely compoſed, and beautifully coloured, from the collection of M. de Calonne
17 .. 17 .. —	J. de Mabuſe	—		31 The Holy Family, a very curious ſpecimen of the early period of oil painting, in the moſt perfect ſtate of preſervation
42 .. 0 .. 0	C. du Jardin	—		32 A halt of Italian Travellers. This charming cabinet picture is from the collection of M. Lys, and is in Du Jardin's very beſt manner
63 .. 0 .. 0	Morillio	—	—	33 The aſſumption of the Virgin, a fine ſketch for the celebrated picture in the Cathedral at Seville, very capital
42 .. 0 .. 0	Berchem	—	—	34 A warm and brilliant landſcape with paſtoral figures, ſurrounded by cattle, a very capital picture
32 .. 11 .. 0	Morillio	—	—	35 The Madona and infant Chriſt, a charming and finely coloured picture of this admirable painter
35 .. 14 .. 0	Tintoret	—	—	36 The portrait of Vincenti Capelli, admiral of the Venetian Fleet—engraved—very capital, equal to Titian
141 .. 15 .. 0	Berchem	—	—	37 A ſingulary-fine landſcape, with cattle and figures. There is not a picture extant of this admired Maſter, more noble and ſkilful in point of general compoſition, or figures more pleaſing and natural; his animals are caracteriſed in a beautiful ſtyle, and finiſhed with an accurate and animated pencil. This celebrated picture was formerly one of the principal ornaments in the collection of the Duc de Noailles
73 .. 10 .. —	Rembrandt	—	—	38 The good Samaritan, a very excellent picture, poſſeſſing all that admirable effect for which he is ſo eminently diſtinguiſhed
71 .. 0 .. —	Ditto	—	—	39 Chriſt amongſt the doctors, the companion, equally fine
514 .. 10 .. —	Rubens	—	—	40 Ceres and Pomona. This excellent Picture is painted in Rubens's beſt manner, the compoſition is grand, the deſign unuſually graceful, and correct—and the colouring pure, rich, and ſplendid; it is truly, a noble and beautiful production
26 .. ✓ .. ✓				

Titian	—	—	41 The Holy Family, a very capital picture, poſſeſſing all the depth, and glow of colouring in which this eminent painter invariably diſtinguiſhed himſelf, from the collection of M. de Calonne
Teniers	—	—	42 A landſcape, with a group of Flemiſh peaſants dancing, and regaling; one of his clear, brilliant and ſilvery pictures, the view is taken from the environs of his country ſeat which is diſcerned in the diſtance
Ruyſdael	—	—	43 A ſmall landſcape, a view from Nature: The cabinet pictures of this charming painter are deſervedly held in the higheſt degree of eſtimation
School of Rubens	—		44 The Holy Family; a ſmall octagon picture, ſuppoſed to be painted by John Van Hock, one of Rubens's favourite ſcholars
G. Dow	—	—	45 The portrait of his mother, a ſmall cabinet picture, exquiſitely finiſhed
A. Vandevelde	—		46 Cattle and figures in a landſcape.—The pictures of this admirable maſter are univerſally admired. There is a pleaſing ſoftneſs with a tranſparency of colour very faſcinating, which this little beautiful picture poſſeſſes in a ſuperior degree
Titian	—	—	47 Diana and Acteon; a beautiful cabinet picture of this great maſter. He has treated this ſubject, in large, which is one of the moſt diſtinguiſhed ornaments of the celebrated Orlean's Collection
Franciſco Milé	—		48 A grand landſcape, treated with all the mind of N. Pouſſin, a claſſic compoſition, from the collection of M. de Calonne
Cuyp	—	—	49 A clear, beautiful and ſpirited picture, with a delightful group of cows in the foreground, and poſſeſſing all the tender tints of air, and brilliancy of ſun-ſhine, for which Cuyp is ſo much admired

168 .. 0 .. Titian — — 50 A noble performance, a grand romantic ſcene. This ſublime production of an elevated genius, evinces the ſource from whence the great painters of the Italian ſchool, who ſucceeded Titian, formed their ſtyle of landſcape painting. He has judiciouſly enriched this capital performance with admirable figures, repreſenting the return of Adonis from the chace. In every point of view, this fine picture is deſerving particular attention, equally of the artiſt and connoiſſeur

49 .. 7 .. Wilſon — — 51 A grand and capital landſcape, repreſenting a view of Rome, from the Villa Madama. This admirable picture, has always been regarded as one of the fineſt productions of this great Engliſh artiſt.

120 .. 15 .. Denner — — 52 An old woman reading, extremely natural and finely painted

End of the Firſt Day's Sale.

Second Day's Sale,

FRIDAY, MAY the 18th, 1798.

Baptiſte	—	—	1 A Pair of flower pieces
Morillio	—	—	2 The Virgin in the clouds
A. de Gelder		—	3 Lot and his daughters, de Gelder was one of the moſt diſtinguiſhed ſcholars of Rembrandt, very fine
Pynaker	—	—	4 A landſcape
Van Goyen		—	5 A view of Dort in Holland—Perhaps the moſt capital picture known of this maſter
H. de Klerk		—	6 St. Peter delivered from priſon
Victor	—	—	7 A farrier's ſhop, with gypſies telling fortunes, very fine, a maſter little known in this country
Cuyp	—	—	8 A group of cattle, figures and horſes, on the banks of a canal, a warm, clear and brilliant picture
Van Eekhout		—	9 Moſes treading on the crown of Pharoah—This painter was the ſcholar of Rembrandt, whoſe excellence he has nearly approached in this capital picture
Teniers	—	—	10 A group of peaſants ſmoaking and drinking, in his fine manner
L. Carrache		—	11 The Ecce Homo, a beautiful cabinet picture
Van Wingen		—	12 The laſt ſupper, a high finiſhed antique in perfect preſervation, painted ſoon after the invention of oil painting—from the collection of Sir Joſhua Reynolds

J. Oſtade — —	13	A winter ſcene in Holland, with a variety of figures ſkaiting, &c. &c. a very capital performance of this admired maſter
Huchtenbourg —	14	A cavalcade—This painter was an imitator of Wowermans, and with a conſiderable degree of ſucceſs
Lingelback — —	15	An Italian market, with a variety of figures—This is one of the moſt capital compoſitions of this maſter, and is painted with great ſpirit, and freedom of pencil
A. Vandevelde —	16	A ſmall landſcape with horſes and cattle, from the collection of M. de Calonne
W. Vandevelde —	17	A calm with fiſhing boats, a very beautiful cabinet picture—from the marine collection of the late Earl of Bute
Cuyp — —	18	A thunder ſtorm, a grand and ſublime effort of this great artiſt
Rembrandt — —	19	His own Portrait, painted in his beſt time, and touched in a bold and fine manner
Ditto — —	20	The portrait of his mother, the companion, equally fine
N. Pouſſin — —	21	The entombing of Chriſt—A grand and noble compoſition, very capital
Ruyſdael — —	22	A froſt ſcene in Holland—This charming painter has admirably depicted the ſeverity of winter in hoar froſt. It is finiſhed in his beſt manner
Ditto — —	23	The companion, equally excellent
Rubens — —	24	St. Peter holding the keys—This fine head and the companion were a preſent from Rubens to one of the Confreries at Antwerp, which was ſuppreſſed by Joſeph II. —They were purchaſed at the ſale of their effects
Ditto — —	25	St. Paul.—The companion, equally fine. They are in Rubens's beſt manner
Cuyp — —	26	A warm landſcape with cattle, painted in his broad ſtyle, and coloured in his beſt manner. The works of this admirable painter are deſervedly increaſing in daily eſtimation and value

Vander Helſt	—	—	27 His own portrait, in which he has united all that is admired in Rubens and Rembrandt.—It is equal indeed to any portrait of any maſter—from the collection of M. de Calonne
Wynants	—	—	28 A landſcape, a view from nature, of which it is a moſt intereſting and faithful repreſentation, uniting all the excellence of Wynants, with the accompaniment of beautiful figures by that favourite maſter A. Vandevelde
Ruyſdael	—	—	29 A pair of ſmall landſcapes, views from nature; delightful cabinet pictures
Tintoretto	—	—	30 Chriſt crowned with thorns—a grand and maſterly performance—from the collection of M. de Calonne
Vandyke	—	—	31 Chriſt on the croſs—a finiſhed deſign for the large picture formerly at Ghendt. The correct drawing of this fine figure, and the ſolemnity of the ſurrounding ſcene produce an impreſſive effect. It is an epitome of all that excellence, which characteriſes the great works of this incomparable painter
Berchem	—	—	32 A ſmall landſcape, an extenſive view in Italy, painted in his fineſt ſtile, and touched with uncommon ſpirit—a rare cabinet picture
A. Oſtade	—	—	33 The interior of a Dutch cabaret, with peaſants—a clear and beautiful cabinet picture, in his moſt eſteemed manner
Both	—	—	34 A noble landſcape—A moſt beautiful and extenſive ſcene—enriched with fine figures—The ſky warm and clear, and the foliage admirably light and tranſparent
C. du Jardyn	—	—	35 Cattle in a landſcape, a beautiful cabinet picture of this ſcarce maſter
Ditto	—	—	36 The companion, of equal excellence
Tintoretto	—	—	37 The Saviour taken down from the Croſs, attended by women. The compoſition is grand and full of energy, and painted in all the charm of Venetian colouring

Rubens — — 38 The Duke of Alva arming, attended by his pages, painted in the beſt manner of that great maſter—from the Orleans collection

W. Vandevelde — 39 A ſtorm with a ſhipwreck—a ſublime picture of this celebrated marine painter

Wouvermans — — 40 L' Ecurie Hollandoiſe (engraved by Moyreau)—A choice picture of this favourite maſter, it is finiſhed in his beſt manner, and ranks among his moſt capital works

Tintoretto — — 41 The raiſing of Lazarus—A noble compoſition, and perhaps the fineſt picture in this country, of that Venetian maſter, and one of his moſt capital productions, brought from Italy by Mr. Irvin

Rubens — — 42 Dianna attended by nymphs. This ſurpriſing picture is preſented to the attention of the connoiſſeurs, as one of the moſt admirable productions of his extraordinary pencil. There is a graceful dignity and eaſe in the figure of Diana, that is unuſual in the works of Rubens. The compoſition is truly beautiful, and highly expreſſive; and the colouring has all that ſplendid richneſs which no painter acquired to equal perfection. It is unneceſſary to dwell on its diſtinguiſhed beauties, they are too obvious and too well underſtood to need the ſupport of unneceſſary panegyric. It was painted for the family of Valkenier, at Amſterdam, of whoſe deſcendant Mr. Bryan purchaſed it

Berchem — — 43 A halt of travellers. This picture may very juſtly be rated amongſt the fineſt works of this admired painter. The compoſition and execution are in his happieſt ſtyle. Formerly in the collection of the Count de Vence, at Paris

A. del Sarto — — 44 The holy family. It is very rare to find a picture of this maſter in ſuch perfect preſervation, he nearly attained

28

the excellence of Raphael his maſter. The ſame ſtyle and grandeur is particularly viſible throughout the whole performance

Moralis — — 45 The Saviour bearing his croſs. This ſublime and affecting compoſition ſufficiently juſtifies the appellation given to this great painter, in his own country, of the Divine Moralis. It is impoſſible not to be ſtruck with the patient and dignified ſuffering expreſſed in the features of Chriſt—It fills the mind with the moſt impreſſive emotion.—From the collection of M. de Calonne

In the Collection of Sir Francis Baring

Velaſquez — — 46 Satyrs, with a tygreſs and her young. The pictures of this great artiſt are extremely ſcarce in this country; the few we poſſeſs have raiſed his reputation on an equality with the greateſt maſters of the art. The colouring in this aſtoniſhing picture is rich and harmonious, and is painted with a ſpirit and vigour that irreſiſtibly excite the admiration and applauſe of the connoiſſeur.—From the collection of M. de Calonne

S. Roſa — — 47 A ſubject from Pythagoras. It is impoſſible to convey a juſt idea of a group of figures more admirably compoſed or characteriſed with more ſcientific propriety. It does not yield to the chaſteſt picture of Pouſſin in point of deſign, and poſſeſſes a grandeur and ſublimity that is peculiar to Salvator himſelf. The ſcenery is appropriate to the ſubject, and diſplays that ſuperior excellence which diſtinguiſhes this great maſter as a landſcape painter. This capital picture was brought from Rome by Mr. Hamilton, and is juſtly eſteemed one of his fineſt works

250 Gs. Rubens and Brugel — 48 The Saviour with Martha and Mary. This ineſtimable cabinet picture exhibits the joint excellencies of the two great artiſts. The diſpoſition of the figures is happily adapted to their reſpective characters. The graceful

dignity and expreſſion in the head of the Saviour is admirable. This picture was one of the principal ornaments of the collection of M. de Calonne

Rachel Ruyſch — 49 A bouquet of flowers. The moſt extraordinary and beautiful performance of this celebrated female artiſt. In poliſhed and exquiſite finiſhing ſuperior to Van Huyſum himſelf

Ditto — — 50 Fruit—with variety of inſects, &c. equally admirable—The companion

Vandyck — — 51 The celebrated portrait of Govartius. This wonderful head is ſufficiently known to render any account of it unneceſſary.—Indeed it beggars all deſcription, and is beyond all praiſe

52 The copy

End of the Second Day's Sale.

Third Day's Sale,

SATURDAY, MAY the 19th, 1798.

Rubens —	1 ROGERO and Angelica, vide Arioſto—from the collection of Sir J. Reynolds
Vandyke — —	2 The portrait of the Earl of Pembroke—from the collection of Sir J. Reynolds
Waterloo —	3 A landſcape
P. da Cortona —	4 The martyrdom of St. Ignatius—from the collection of M. de Calonne
Vandyke —	5 The crucifixion, a very capital ſketch—from the collection of M. de Calonne
S. Bourdon — —	6 The murther of the innocents. This affecting ſpectacle is treated in a grand and maſterly ſtyle.—From the collection of Sir Joſhua Reynolds
Carlo Maratt —	7 Cupid
Lé Nain — —	8 Peaſants with cattle, very fine
Mignard —	9 Holy family, after Raphael
Cuyp — —	10 Angel appearing to the ſhepherds
Wouvermans —	11 Landſcape, figures and cattle
Berchem —	12 Landſcape, figures and cattle
A. V. Oſtade —	13 Landſcape with peaſants merrymaking, very capital
Hobbima — —	14 A view in Holland, a picturesque ſcene, one of his capital pictures
Le Duc — —	15 The portraits of the painter and his wife, a very high finiſhed capital picture—from the collection of M. de Calonne

L. Jordano — — 16 Jupiter and Antiope, very capital—from the collection of M. de Calonne

Vandyke — — 17 A ſketch for an altar piece—the virgin and infant Chriſt with St. Francis—from the collection of M. de Calonne

Rubens — — *17 A pair, ſketches for the cielings of the Jeſuit's Church at Antwerp, which was deſtroyed by lightning.—The one repreſenting Eſther and Ahaſuerus, the other the Queen of Sheba and Solomon. Theſe original deſigns poſſeſs all the fire and animation of this aſtoniſhing genius.—From the collection of M. de Calonne

Terberg — — 18 The family of de Wit, the famous miniſter and patriot of Holland. In painting the portraits of this celebrated family, Terberg has exerted all his excellencies.—It is eſtimable for ſuavity and mellowneſs of finiſhing, and is one of his fineſt works.—From the collection of M. de Calonne

Rubens — — 19 Mars, Venus and Cupid.—Evidently painted after Rubens had ſtudied the works of Titian and P. Veroneſe, whoſe taſte of colouring and compoſition he has imitated in this fine picture, which is from the Orlean's collection

Rembrandt — — 20 The portrait of his wife, very fine—from the collection of Baron Nagel

C. du Jardin — — 21 A peaſant on horſeback driving cattle, an admirable picture of this ſcarce maſter—the landſcape in the manner of Claude, and little inferior

Hobbimma — — 22 A landſcape, a pictureſque view of a cottage by the ſide of a wood.—The works of this admirable painter are become extremely rare and very valuable.—This is one of his moſt capital pictures

Hondicooter — — 23 A hare, and other dead game, &c.—a very capital picture, ſuperior to Weenix in effect, and finiſh

F. Boll — — 24 The woman taken in adultery.—One of the moſt extraordinary and effective pictures the art of painting has produced.—It vies with the moſt admirable works of the great Rembrandt, and is deſerving of the peculiar attention of the artiſt and connoiſſeur

A. Van Oſtade — 25 A dance of Dutch peaſants before a cabaret. There is always infinite humour in the works of this painter, who is in the greateſt reputation for ſubjects of this deſcription.—His pictures are always exquiſitely coloured, and this may be conſidered as one of his happy productions

A. Vandevelde — 26 A group of cattle and figures in a landſcape. The pictures of this pleaſing painter are juſtly held in the higheſt eſtimation.—This is one of his moſt deſirable performances

Rembrandt — — 27 Our Saviour in the ſhip.—A grand compoſition, painted with all the vigour and effect peculiar to this great artiſt

Metzu — 28 A lady before a harpſichord, in converſation with a cavalier, an uncommonly elegant domeſtic ſcene. Metzu treated theſe ſubjects with a ſuperior degree of taſte, and this is a moſt captivating and precious picture, deſerving a diſtinguiſhed place in the choiceſt collection

Dietricy — *28 The flight into Egypt, a moſt pleaſing and well compoſed picture; the effect truly harmonious. From the collection of M. de Calonne

Claude — 29 A moſt exquiſite cabinet picture of this great painter, repreſenting one of the moſt delightful views in Italy, enriched with figures and cattle; this charming ſpecimen may deſervedly rank amongſt the happieſt productions of Claude

Ditto — 30 A ſmall beautiful landſcape, clear, and ſweetly coloured; a valuable and ſcarce cabinet picture, from the collection of M. de Calonne, and is a deſireable companion to the preceding landſcape

Hobbima — 31 A view in Holland, taken from nature. This maſter ſtands unrivalled for the chaſte and unaffected manner in which he repreſents theſe ſimple ſcenes; his works are juſtly held in the higheſt reputation, and this is certainly one of his happieſt productions

Rembrandt — 32 A philoſopher in his ſtudy. The art of painting cannot go beyond this picture for character and effect. It is painted in the fineſt time and manner of Rembrandt, and very highly finiſhed. A truly capital performance

Gerard Douw — 33 The celebrated picture called the hachie d'ognions. Engraved. Formerly in the collection of the Counteſs de Verrue at Paris; and is one of the fineſt pictures of this extraordinary maſter

Berchem — 34 A capital landſcape with cattle and figures. This beautiful cabinet picture may be juſtly eſteemed one of the fineſt works of this faſcinating artiſt. It is touched with infinite animation and ſpirit, and is in his very beſt manner

W. Vandevelde — 35 William III. in his yacht, attended by the nobility, viſiting the Nore. This juſtly celebrated picture has always been conſidered as one of the moſt capital works of this inimitable marine painter; the brilliancy of the ſky, the effect of the ſmoke occaſioned by the ſalute from the different ſhipping, and the tranſparency of the water, are moſt admirably expreſſed. It is unrivalled

N. Pouſſin — 36 An allegorical ſubject, repreſenting a poet preſenting his poem to Apollo, as a candidate for the laurel. The figures are as large as life, and prove that this learned painter excelled equally in his gallery pictures as in the exquiſite productions he has left for the ornament of the cabinet

A. Oſtade — 37 Dutch peaſants regaling, a beautiful cabinet picture in his very beſt manner

Guercino — 38 St. Sebaſtian; one of the moſt diſtinguiſhed pictures of this maſter; it is in every reſpect equal to the admired productions of Guido

Cuyp — — 39 A view in Holland, a clear and brilliant picture repreſenting the morning of a fine ſummer's day, with cattle and figures, on the fore ground. The Works of this admirable painter exhibit an acquaintance with aerial perſpective which perhaps is peculiar to himſelf.—This is in his fine manner

M. Van Muſcher — 40 His own portrait in an apartment, and ſurrounded with muſical inſtruments, &c. This painter is eſteemed in Holland equal to Gerard Douw, or Mieris. It is impoſſible to conceive any picture more highly finiſhed than this exquiſite performance, which is worthy a place in the choiceſt cabinet

Titian — — 41 Venus and Adonis—Titian has treated his favorite ſubject in this picture with unuſual ſucceſs. The deſign is grand and correct, and the expreſſion of the heads moſt beautiful. It was brought to this country by a nobleman diſtinguiſhed for taſte, and is one of the fineſt pictures of this great maſter

Both — — 42 A grand and extenſive ſcene.—This painter acquired the title of Both of Italy; he united the finiſhed and delicate execution of the Dutch ſchool, with the magnificent proſpects of Nature in that charming country.—This is one of his moſt beautiful pictures

Sir J. Reynolds — 43 The portrait of Mrs. Billington. This great ornament of the Britiſh ſchool, whoſe taſte and ſpirit was ſo conſpicuous in burſting the ſhackles of formality, in which portrait painting was confined by his immediate predeceſſors, and who gave to the charms of Nature the graces of attitude: has happily depicted the figure and faſcinating countenance of Mrs. Billington, characteriſed as St. Cecilia, and has given all that expreſſion of feature, which beſpeaks a mind intent upon the harmony of ſweet ſounds. The choir of angels are judiciouſly introduced and extremely animated. This

admirable picture is deſervedly eſteemed one of Sir Joſhua's beſt performances, and is intitled to rank in diſtinction as a fit companion to the tragic muſe of Mrs. Siddons

Morillio /5 — — 44 The aſſumption of the virgin. The cabinet pictures of this charming painter are extremely rare, and are juſtly held in the greateſt eſtimation. This is in his fineſt manner

Schiavone — — 45 The angel driving Adam and Eve from Paradiſe—extremely fine. Equal to the fineſt works of Titian

Titian — — 46 A ſubject from Boccacio, a performance of the very firſt quality and merit of this great maſter

S. Roſa — — 47 A capital landſcape, treated with all the grandeur and ſublimity that diſtinguiſhes this great painter. He has enriched it with a moſt beautiful group of figures, repreſenting the Repoſo

Morillio — — 48 The aſſumption of the Virgin, a very capital picture.—There is a grace and dignity in the attitude of the Virgin that cannot be ſurpaſſed; and the ſurrounding cherubs are deſigned with a beautiful ſimplicity peculiar to Morillio

J. Oſtade — — 49 A winter ſcene in Holland. Capital pictures of this eſteemed artiſt are exceedingly ſcarce. This is one of his very fineſt works, and is worthy a place in the choiceſt collection

Wouvermans — 50 Preparing for the chace.—This precious cabinet picture is in the beſt time of Wouvermans. It is finiſhed in his very beſt manner, poſſeſſing all the beauties, both in compoſition and execution, ſo conſpicuous in the fineſt works of this inimitable artiſt

Ditto — — 51 The return from the chace. The companion to the former, and equally excellent. This pair of exquiſite cabinet pictures are engraved by Moyreau. They held a diſtinguiſhed rank in the celebrated collection of La Counteſſe de Verrue, at Paris

Berchem — — 52 A charming landſcape, with groups of cattle and figures with a clear brilliant ſky, and moſt beautiful extenſive ſcenery, the whole finiſhed in the fineſt ſtyle of this ineſtimable maſter.—This exquiſite cabinet jewel was purchaſed by Mr. Bryan from one of the firſt collections in Holland

Teniers — — 53 An aſſemblage of Flemiſh peaſants before the door of a country ale houſe, regaling and amuſing themſelves.—Teniers excelled to a ſurpriſing degree in repreſenting theſe rural feſtivals with the moſt intereſting fidelity.—This is a very diſtinguiſhed picture of him, and was always conſidered as the fineſt ſpecimen of this maſter in the Orleans collection

Ditto — — 54 The bonnet-rouge—This truly celebrated chef d'œuvre, a moſt deſirable companion to the preceding pictures, was one of the moſt admired and popular works in the collection of M. de Calonne.—It is a maſterly and ſurpriſing performance, uniting all the wonderful qualities of Teniers, for character, compoſition and colouring, and with his moſt animated pencil

Morillio — — 55 The Madona and infant Saviour.—There is a beauty and ſimplicity in this incomparable picture that exceed deſcription. The carnation is delicately tender, and there is an appearance of life and animation in the expreſſion of the heads, that is perhaps peculiar to this favourite painter. It was one of the moſt celebrated pictures in M. de Calonne's collection, and is certainly one of the happieſt productions of the maſter

A. V. Oſtade — — 56 A Dutch cabaret. The happieſt effort of this maſter's aſtoniſhing pencil. The ſubject, a group of both ſexes, amuſing themſelves with all that feſtive hilarity ſo deſcriptive of the manners of the Dutch. The art of the painter is conſpicuous in every part of this wonderful

performance. In richneſs and tone of colouring no picture can ſurpaſs it, in truth of repreſentation it is unrivalled, and in general effect it ſpeaks to the moſt common obſerver, with a force which is ſingularly captivating. But it has ſtill the higher claim of commanding the fulleſt applauſe of the connoiſſeur and the artiſt. This picture was of the firſt celebrity in M. de Calonne's collection

Rubens — — 57 The death of Adonis. This ſublime picture has ever been regarded as the chef d' œuvre of Rubens. The compoſition is admirable, and the execution the moſt maſterly that can be conceived. In point of colouring Rubens has in this wonderful production even out done himſelf, great as his powers are acknowledged to have been in this department of the art. The figure of Adonis may be juſtly conſidered as the ne plus ultra of deſign.— This moſt capital picture was painted by Rubens for the family of Brants, at the Hague, of whoſe deſcendants it was purchaſed by Mr. Bryan

Paul Potter — — 58 A group of cattle in a landſcape. This prodigy of art, has ever been conſidered as the maſter-piece of the inimitable *Potter*, and deſervedly authenticates the great reputation of the works of that ſcarce and incomparable painter. He unites boldneſs of effect with the moſt delicate accuracy of drawing. The animals appear not like painting, but the real objects, and the truth of character he has given to each, evinces the extraordinary attention he has paid to nature in the delineation of this intereſting group. This ineſtimable cabinet picture was painted for the family of Valkineer, at Amſterdam, where Mr. Bryan purchaſed it

Rembrandt — — 59 The Centurion—vide Acts, Chap. x. The wonderful powers diſplayed by Rembrandt in this extraordinary production, equally excite our aſtoniſhment and admi-

ration. It is impoſſible to conceive a picture of more ſtriking and impreſſive effect. The art of colouring, and the intelligence of the chiaro 'ſcuro are here carried to the higheſt point of perfection. The expreſſion of the heads is inimitably characteriſed, and the ſubject is treated with the moſt dignified propriety. This invaluable picture has ever been conſidered in Holland as the diſtinguiſhed maſter piece of their greateſt painter, and was purchaſed by Mr. Bryan of the family of Boers, at the Hague, for whom it was originally painted, and has been ever the object of univerſal admiration.

FINIS.